

Guitar
Tablature

S.M.
781.25
KIN

The Kinks



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YOU REALLY GOT ME

Words and Music by Ray Davies

The Kinks formed in 1963. Brothers Ray and Dave Davies (vocals/guitars) were joined by Pete Quaife (bass) and Mick Avory (drums). They started out as a blues band and were not terribly successful. Their first single 'Long Tall Sally' failed to chart. When Ray Davies began to write songs, so the Kinks emerged as an original force to be reckoned with.

The raw energy of *You Really Got Me*, with its driving 'power-chord' guitar riff, set a precedent for all heavy rock that followed. The record went to number one in the UK in September of 1964 and also reached the top ten in the US, alongside other classics such as *Have I The Right?* by The Honeycombs, Manfred Mann's *Do Wah Diddy Diddy* and Roy Orbison's *Oh Pretty Woman*.

♩ = 138

Guitar

1. Girl,
2.3. See,

you real - ly
don't ev - er

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

got me go - ing, you got me so I don't know what I'm do - ing.
 let me free, I al - ways wan - na be by your side.

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Yeah, you real - ly got me now, you got me so I can't sleep at night.
 Girl, you real - ly got me now, you got me so I can't sleep at night.

G5 F5 G5 G A G A G A G A G

Yeah, you real - ly got me now, you got me

1st time

2nd and 3rd times

so I don't know what I'm do - ing, ah. Oh, yeah, you real - ly

got me now, you got me so I can't sleep at night. You real - ly got me, you

real - ly got me, you real - ly got me. (2.) Oh! Al -

to Coda (1.)

2.
C

F5 G5 F5 G5 F5 G5 F5 G5 F5

- right!

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

D. al Code

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

⊕ CODA

D C D D

real - ly got me.

TIRED OF WAITING FOR YOU

Words and Music by Ray Davies

Tensions in the band went way beyond sibling rivalry between the brothers Davies. At a performance in Cardiff, early in 1965, a fight broke out on stage and Mick Avory fled from the theatre thinking he had killed Dave Davies by striking him across the head with a drum pedal. Most of the audience believed this was all part of the show. During their US tour 'unprofessional conduct' led to a ban being imposed on the Kinks by the American Federation Of Musicians. Meanwhile the group's creativity flourished, *Tired Of Waiting For You* was their second UK number one and they charted with another four singles in the same year.

$\text{♩} = 122$

Guitar 1

Guitar 2

So tired, tired of wait - ing.

Chord diagrams for G5 and F5 are provided above the guitar staves. The vocal line is written in a single staff with lyrics. The guitar parts include both standard notation and tablature.

tired of wait-ing for you. So tired,

tired of wait-ing, tired of wait-ing for you.

I was a lone-ly soul, I had no-bod-y till I met you,

Guitar I doubles

F5 F#5 G D7 G D7

but you keep-ing me wait-ing all of the time,

G D7 G D7 G Bm

what can I do? It's your life and you can

F D7 G Bm

do what you want. Do what you like, but

F D7 F5 D7 F5 F#5

please don't keep a-me wait-ing, please don't keep a-me wait-ing. 'Cause I'm

so tired, tired of wait - ing, tired of wait - ing for you.

Chord diagrams for G5 and F5 are provided above the staff. The G5 chord is shown with a '3tr' (triple) marking. The F5 chord is also shown with a '3tr' (triple) marking.

So tired, tired of wait - ing, tired of wait - ing for

Chord diagrams for G5 and F5 are provided above the staff. The G5 chord is shown with a '3tr' (triple) marking. The F5 chord is also shown with a '3tr' (triple) marking.

Sheet music for guitar and voice. The guitar part features a melodic line with a trill on the first staff, followed by a series of chords and a trill on the second staff. The voice part includes the lyrics "VOL." and "for you,". The guitar part is marked with a trill (tr) and a 3rd fret (3fr) indication. The music is in a key with one sharp (F#) and a 4/4 time signature.

Chord diagrams are provided for the following notes:

- G6 (3fr)
- F5
- G5 (3fr)
- F5
- G5 (3fr)
- F5
- G5 (3fr)
- F5

Lyrics: VOL. for you,

Sheet music for guitar and voice. The guitar part features a melodic line with a trill on the first staff, followed by a series of chords and a trill on the second staff. The voice part includes the lyrics "for VOL.". The guitar part is marked with a trill (tr) and a 3rd fret (3fr) indication. The music is in a key with one sharp (F#) and a 4/4 time signature.

Chord diagrams are provided for the following notes:

- G6 (3fr)
- F5
- G5 (3fr)
- F5
- G5 (3fr)
- F5
- G5 (3fr)

Lyrics: for VOL.

DEDICATED FOLLOWER OF FASHION

Words and Music by Ray Davies

The Kinks' early managers were 'a couple of gents', inclined to promote the group with appearances at society functions. This allowed a sort of wide opportunities but perhaps for Ray Davies the material he gathered to muse upon was most useful. Increasingly his writing reveals a bitter-sweet satirical wit and his subject matter develops, with sentimental, humorous and cutting observations of the British and their class system.

This song, released in March 1966, was written after Ray Davies came to blows with a designer who accused him of wearing flares.

♩ = 76
Swing eighth notes ♩ = ♩

C Csus4 C Csus4 C

Voice

They seek turn here

Guitar

Bass

Drums

Tab

they seek him there
by his side
His clothes are loud,
round the bold figures

2nd time only

but he ver square
u Lon dop own It

ca wil' make or break him
ger ly pur u ing an the is got by the best. 'cause he s. a
and trends. 'cause he s. a

F C/G Bb/A7

Chord diagrams: Dm, G7, C.

1 2

de di ca ted or low er of fa shun. And when he does Oh yes he s
 de di ca tu on low er of fa shun

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a guitar line in treble clef. The third staff is a bass line in bass clef with corresponding guitar tablature below it. Chord diagrams for Dm, G7, and C are shown above the vocal line. A first and second ending bracket is placed over the final measures of the system.

Chord diagrams: G7, C.

oh yes he s oh yes he is. oh yes he is. He thinks
 There's
 His work

The second system of the musical score continues with three staves: vocal, guitar, and bass with tablature. Chord diagrams for G7 and C are shown above the vocal line. The lyrics include a bridge section: "He thinks There's His work".

F C Csus4 C

he is a flower to be looked at, and
one thing that he loves and that is flat te-ry
is built 'round dis co-theques and par - ties. This

F C/G Bb/A A7

when he puts his fri ly ny on pan - ties right up ight, he feels a
One week he's in pol ka dots, the next week he's in stripe, cause he s a
plea - sure seek ing in - di vi du - al a ways looks his best cause he's a

Dm G7 C
 And then to God
 d - i - ca - ed in - ow - er of a shion
 d - i - ca - ed in - ow - er of a shion
 d - i - ca - ed in - ow - er of a shion
 (1) yes he s.

They seek him here, they seek him there in Re gent

Street and Leicester Square

F

For ever where the car na bian ar my mar ries on each one a

C/G **B7/A6** **A7**

Dm **G7** **C** **Csus4** **C** *D \$ al Coda*

de ci a ted to wa er of a mon Oh yes he

⊕ CODA

G7 **C**

Oh yes de is ob yes it s on yes de s oh yes he is

He flies from shop to shop just like a butter fly.

in matters of the cloth he is as tickle as can be,

cause he's a dedicated follower of fashion

F **C** **Chord**

C **F** **C/G** **Bb/Ab**







A7 **Dm** **D7** **C**







He *ca* de *di* *ca* ted fol low *er* of fa shion.



has a de *di* *ca* ted fol low *er* of fa-shion



SUNNY AFTERNOON

Words and Music by Ray Davies

A droll reflection on success and decadence, this song is reportedly the result of Ray Davies sitting alone for long periods in a darkened room, an aspect of eccentric behaviour for which he was becoming renowned. The song reached number one in July of 1966, following The Beatles' *Paperback Writer*.

During the same month anti-Vietnam War demonstrations took place in London's Grosvenor Square and England's football team beat West Germany to win the World Cup.

20

Dm A7

Str 2

12-string Acoustic

The

Chords: Dm, C, F

tax man's tak en al my dough
 got friend's run off with my car
 and it's a back in my
 her

Chords: C7, A7, A7/G, A7/F, A7/E, Dm

stare ly home, laz ing on a sun - ny af ter noon
 ma and pa tell ing tales of drunk en and I can't see
 it

Chords: C, F, C7

sw my yacht, he's tak en ev ery thing I got
 ting here, sip ping at my ice cold beer

Chords: A7, A7/G, A7/F, A7/E, Dm

al I've got's this sun - ny af ter - noon
 jaz - ing on a sun ny af ter - noon

Save me save me, save me from this squeeze.
 Help me help me help me save a way

I got a big fat mom - ma tryn to break
 we'll give me two girls real sons why I ought to

me And I love a we so
 stay 'Cause I love to live so

plea sant ly, ave this ille of lux ur y,

laz ing in a sun ny af ter noon

in the sum - mer time in the

Dm
A.C.

A7

3rd time to Coda ⊕

2nd time **D#** at Coda

sum mer time in the sum mer - time My Ahh

TAB

5 5 3 3 2 1 0 3 3 1 0 0

⊕ **CODA**

A7

Dm

in the sum - mer time, in the

TAB

1 0 5 5 3 3 2 1 2 2 2

A7

NC
fade out

sum - mer - time

TAB

0 3 1 1 0 0 2 0 2 0

DEADEND STREET

Words and Music by Ray Davies

The humour and pathos in this number is classic Kinks: a mixture of music hall, R&B and working class imagery. The film they made to promote the song, with a coffin, was not screened by the BBC who deemed the mock funeral distasteful. Released in November 1966 it reached number five in the UK charts, during the weeks that The Beach Boys' *Good Vibrations* and Tom Jones' *Green Green Grass Of Home* held the number one spot.

$\bullet = 126$

Am

There's a crack up in the ceiling, and the kitchen sink is
On a cold frosty morning, wiping my eyes and stopping me

F Am C G

leak ing Out of work and got no mo ney,
yawn ing and my feet are near y fri zen,

Dm F Am Asus2 G

a sun day joint of bread and ho nev What are we try ing for?
pour the tea and put some toast on What are we iv ing for?

F E7 Asus2

Two roomed a part ment on the se - cond floor, no mon cy
Two roomed a - part ment on the se - cond floor, no chance to

G F E7

com ing in The rent col - lec - tor's knock - ing tryin to get in.
c mi - grate I'm deep in debt and now it's much too late

26 **A7**

Dm

We are strict - ly se - cond class, and we don't un - der - stand.
We both want to work so hard, we can't get the chance

E7sus4 **E7** **Fm7b5** **Fmaj7** **Am7/E** **Am7b5/B**

Dead end! Why we should be in *Dead End* Street,
People in *Dead End* Street,

Fm7b5 **Fmaj7** **Am7/E** **Am7b5/Eb** **Fm7b5** **Fmaj7**

Dead end! peo-ple are liv-ing in *Dead End* Street
peo-ple are dy-ing on *Dead End* Street *Dead end!* I'm gon - na die in

Am7/E **Am7b5/Eb** **C** **F** **C** **F**

Dead End Street *Dead End* Street *Dead End* Street

The musical score is written for guitar and piano. The guitar part is in standard notation with chord diagrams for various chords: A7, Dm, E7sus4, E7, Fm7b5, Fmaj7, Am7/E, Am7b5/B, Fm7b5, Fmaj7, Am7/E, Am7b5/Eb, Fm7b5, Fmaj7, Am7/E, Am7b5/Eb, C, and F. The piano part is in standard notation with a bass line and a treble line. The lyrics are written below the guitar staff. The score is divided into systems, with the first system starting at measure 26. The lyrics are: 'We are strict - ly se - cond class, and we don't un - der - stand. We both want to work so hard, we can't get the chance'. The second system starts at measure 31 and includes the lyrics: 'Dead end! Why we should be in Dead End Street, People in Dead End Street,'. The third system starts at measure 36 and includes the lyrics: 'Dead end! peo-ple are liv-ing in Dead End Street peo-ple are dy-ing on Dead End Street Dead end! I'm gon - na die in'. The fourth system starts at measure 41 and includes the lyrics: 'Dead End Street Dead End Street Dead End Street'.

3

Dead End Street

Am

The first system of the musical score for 'Dead End Street'. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), a vocal staff with a treble clef, and a bass staff with a bass clef. The lyrics 'Dead End Street' are written below the vocal staff. Chord symbols '3' and 'Am' are placed above the guitar staff. The guitar part features a series of chords and a melodic line. The vocal part has a single note. The bass part has a single note.

The second system of the musical score. It continues the guitar, vocal, and bass parts from the first system. The lyrics are not present in this system.

Am7b5

Fm4/7

Am

Am7 5/G

Let's live on Dead End Street

The third system of the musical score. It includes the same instrumental parts as the previous systems. The lyrics 'Let's live on Dead End Street' are written below the vocal staff. Chord symbols 'Am7b5', 'Fm4/7', 'Am', and 'Am7 5/G' are placed above the guitar staff.

The fourth system of the musical score. It continues the guitar, vocal, and bass parts. The lyrics are not present in this system.



People are dy - ing on Dead End Street

Guitar I sum.





I'm gon na die on Dead End Street. Dead End Street,





Dead End Street, Dead End Street, head to my feet. Dead End Street,





Dead End Street, Dead End Street. How d'ya feel?



First system of the musical score. The vocal line (treble clef) includes the lyrics "How d'ya feel?" and "Dead End Street". The guitar part (treble and bass clefs) features a repeating eighth-note pattern. Chord diagrams for C and F are shown above the staff. The system concludes with a repeat sign.

Second system of the musical score. The vocal line continues with the lyrics "Dead End Street". The guitar part maintains the eighth-note accompaniment. Chord diagrams for C and F are provided. The system ends with a repeat sign.

Third system of the musical score. The vocal line continues. The guitar part includes a measure with a natural sign over the eighth notes. Chord diagrams for C and F are shown. The system ends with a repeat sign.

Fourth system of the musical score. The vocal line concludes with the lyrics "Dead End Street". The guitar part continues with the eighth-note pattern. Chord diagrams for C and F are shown. The system ends with the instruction "repeat to fade" and a final chord.

WATERLOO SUNSET

Words and Music by Ray Davies

The title many people will give first + asked to name a Kinks song this touching and wistful reverent still receives regular airplay around the world. Released in May 1967 *Waterloo Sunset* got to number two, during summer months in which consecutive number ones were Sandie Shaw's *Puppet On A String*, The Tremoloies' *Silence Is Golden*, *Whiter Shade Of Pale* by Procol Harum and The Beatles' *All You Need Is Love*. Many years later, Ray Davies, commenting on his own work, reportedly stated 'I wish I was as good as *Waterloo Sunset*'

♩ = 100





B7

B7/A B7/G# B7/F# B7/E B7/D#

Guitar 1

Guitar 2




B7/G# B7 E B7 A

1 Dar - ing a ver, must you keep roll - ing? Flow - ing in to the night
 (2 he Wa - ter - loo sta - tion, e ve - ry Fri day night
 3. ple swim - ing like flies round Wa - ter - loo un der ground

TAB





TAB

Peo - ple so bu zy, make me feel diz zy, ta xi lights shine so bright
 But I am so a zy, don't want to wan der, I stay at home at night
 But Her - ry and Ju - lie cross ov - er the riv er where they feel safe and sound

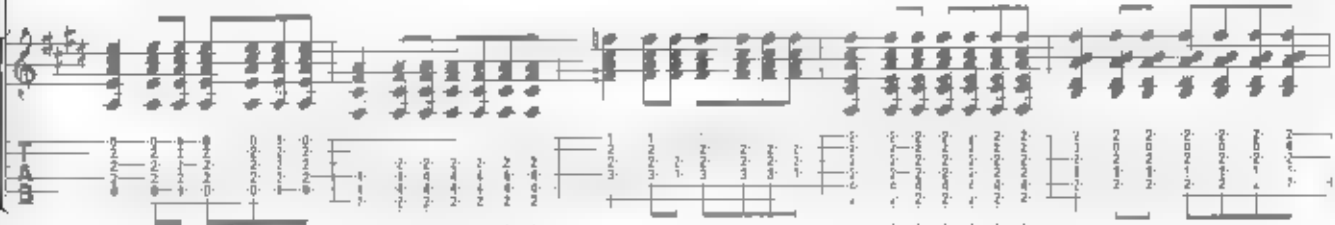
TAB





TAB


But I don't need no friends
 But I don't feel a fraud
 And they don't need no friends


As long as I gaze
 As long as I gaze
 As long as they gaze











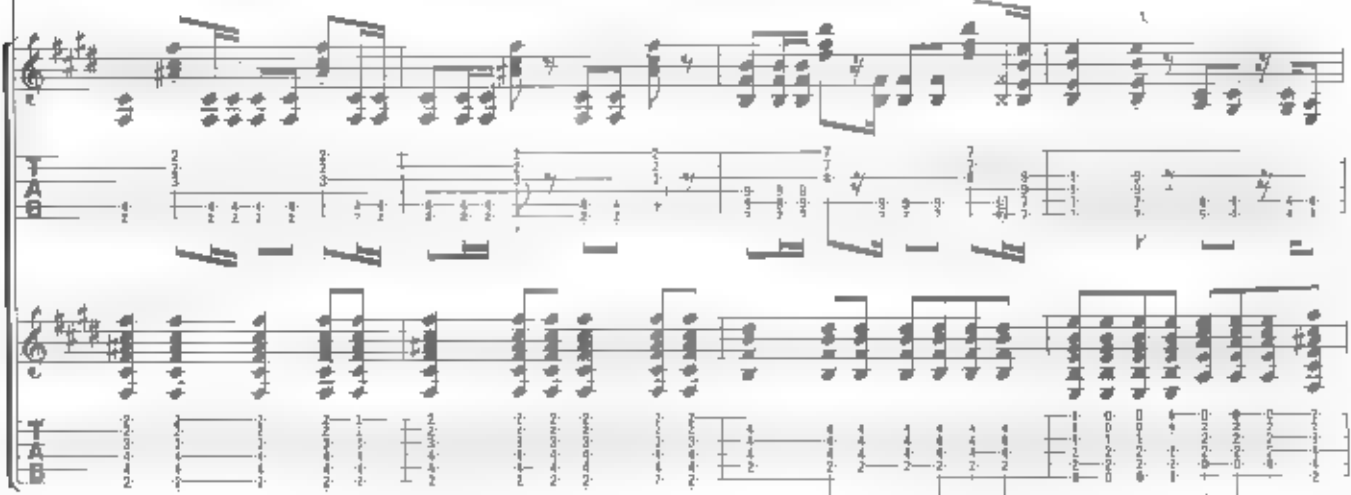
on Wa-ter-loo sun set I am in pa-ra-dise
 in Wa-ter-loo sur set I am in pa-ra-dise
 in Wa-ter-loo sun set the au-ri-ol

to Coda 



Ev-ery day I look at the world from my win-dow



But chil y, chil y is the eve-n'g time, Wa-ter 'loo sun set's fine

F#E **F#D** **F#C#** **B7** **B7/A**

B7/G# **B7/F#** **B7/E** **B7/D#** **B7/C#** **B7**
2nd time D. 8 at Coda

Ter-ry meets ju - Mil-lions of peo -

CODA **A/C#**
 [A/C#]

-ra disc

B7/D1 A/C1 B7

Wa-ter - loo sun - ser's fine

Wa-ter - loo sun - ser's fine

fade out

AUTUMN ALMANAC

Words and Music by Ray Davies

A caricature of the English working class, this teasing song straddles quickly through a number of postcard scenes, a bit like an end-of-pier amusement. The single was released in October 1967 (the month that roadside breathalyzer tests for suspected 'drink drivers' were first introduced in the UK) and it charted alongside *Love Is All Around* by The Troggs. During a recent solo performance Ray Davies stopped to comment on the lyric 'Yes, yes, yes, yes, yes, yes, yes, yes!' saying 'No-one writes lines like that anymore'.

♩ = 20

Fl

B

C#

Fl

Voice

Guitar 1

TAB

Guitar 2

TAB

F B C# F

From the

Bm E A

dew soaked hedge creeps a raw cat creep ar When the
 (2) la la la la 9 la la la la 3 Oh my
 (3) la la la la 2 la la la la 3 Oh my

acft first time

two guitars

E D A E

dawn be-gins to crack, it's all part of my au-tumn al-ma-nac
 poor rheu-ma tie back, (2) yes, yes, yes it's my au-tumn al-ma-nac
 al-tumn ar mag-nac

Bm **E** **A**

Breeze blows leaves of a mus - ty, tured yet low
 La a a a a la a a a a

St I
 Of my

tacet first time ...

two guitars

E **D**

sweep them in my sack, yes, yes, yes it's my
 au tumn al - ma nac, yes, yes, yes it's my

to Coda

A **E** **F#m** **B**


au tumn al - ma nac. Fri - day eve ning, peo
 au tumn al - ma nac.

ple get to go there hang from the

wea - ther I ca and toast - ed bat - tered our ran - buns,


are com - pen - sate for lack of even

be cause the sum - mer's all gone 2 La a




like my foot bal on a Sa - tur-day,

Piano



roast beef on Sun - days, at night I go to Black pool



for my ho - li-days, sit in the o pen sun light



This is my street and I'm ne - ver gon na leave it. and I'm a ways gon - na

Trumpets

C Em/B C7/Bb A A/G

stay here if I live to be nine - ty nine 'Cause all the peo ple I meet

Chorus

D/F# Dm/F A

seem to come from my street

Piano

F7 B/A C#m/G#

and I can't get a - way be-cause it's call - ing me

F#m C#m/E A/E B/D# D. & al Coda

Come on home come on home 3 2 1 2

Chorus

⊕ CODA

2-7]

Yes yes yes yes yes yes yes yes

Ba ba ba ba ba Ba ba ba ba ba Ba ba ba ba ba

Ba ba ba ba ba Yes, fade out. yes.

yes.

DAYS

Words and Music by Ray Davies

This song, the last Kinks single to reach the UK top twenty during the 1960s, is a masterpiece of nostalgic tenderness. Ray Davies continued to write with honesty and wit, particularly about the mundane and bizarre quirks of English life, but as the 60s ended the Kinks were finding more work in Germany and then in the United States, than they were at home. In more recent times Ray Davies has achieved proper recognition as one of Britain's finest songwriters and the Kinks are something of a music-business legend.

04

VOIC

Thank you for the days,

Guitar I

D A7 G D G D A7

those end-less days, those sa-cred days you gave me

1st time only
let ring

D **A7** **G**

I'm think ing of the days I won't for

TAB

TAB

2nd time to Coda \oplus

D **G** **D** **A7** **D** **G** **D** **G**

get a sin gle day be lieve me. I bless the light, I bless the light

TAB

TAB

D **G** **D** **A7** **D** **G**

that lights on you be lieve me And though you're

TAB

TAB


D G D G D A7 D
 gone, you're with me ev-ery sin-gle day be-lieve me s'cuse only
 TAB

Days when you can't see wrong from right You took my

life but then I knew that you're soon gonna leave me But I said






right now I'm not frightened of this world believe me I wish to-day

TAB: 









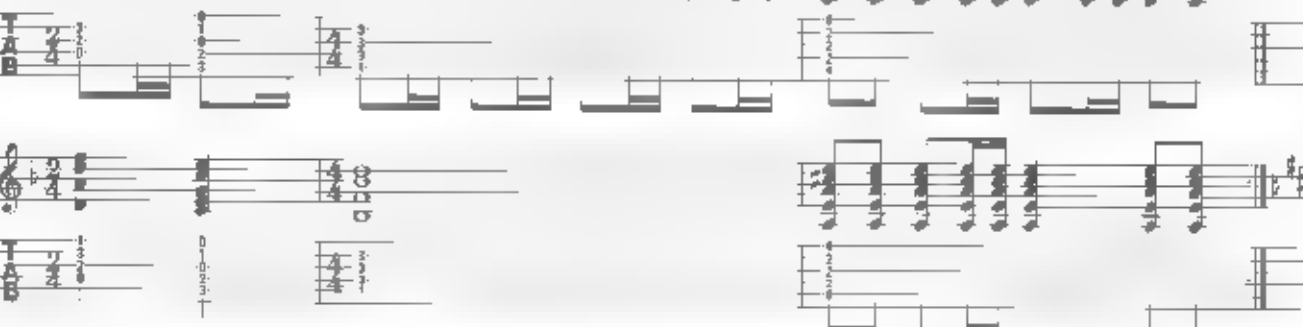
could be no more now The night is dark, it just brings

let ring

TAB: 

sorrow let it wait Thank-you for the days

TAB: 

D

F

Days I re-mem-ber all my

C

Bb

F

C

Bb

life Days when you can't see wrong from right You I'm k my

F

Bb

F

Bb

F

Bb

life, but then I knew that ve ry soon you g leave me But it s, at

F

Bb

F

Bb

F

C

right now I'm no' fright ened by this world be lieve me

F A Dm/A A D% al Coda

Days. Thank-you for the days

TAB

TAB

CODA

2-36



Days.

TAB

TAB



TAB

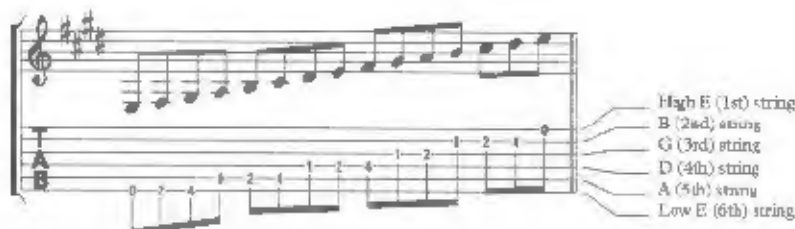
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Notation and Tablature Explained


Open C chord

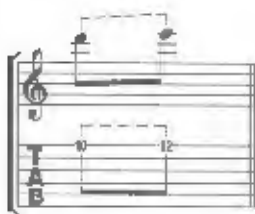


Scale of E major



Bent Notes

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol []. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



Example 1

Play the D₄ bend up one tone (two half-steps) to E.



Example 4

Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5

Play the A and D together, then bend the B-string up one tone to sound E.



Example 3

Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6

Play the D and F# together, then bend the G-string up one tone to E, and the E-string up a semitone to G.

Additional guitaristic techniques have been notated as follows:



Trenolo Bar

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

2) Play the G_3 ; use the bar to drop the pitch to E.

b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Mutes

a) Right hand mute

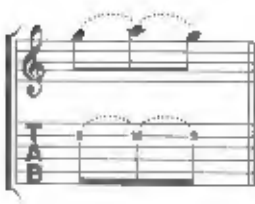
Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute

Damp the strings by releasing left hand pressure just after the notes sound.

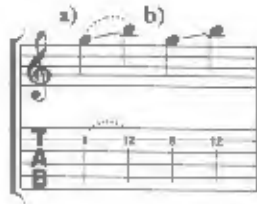
c) Unpitched match

Damp the strings with the left hand to produce a percussive sound.



Hammer on and Pull off

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Glissando

a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.

**Natural Harmonics**

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

**Artificial Harmonics**

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.

**Pinch Harmonics**

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

**Microtones**

A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.

**Slide Guitar**

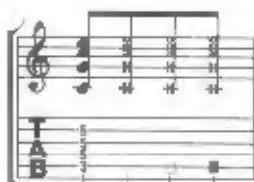
- a) Play using slide.
b) Play without slide.

**Vibrato**

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

**Pick Scratch**

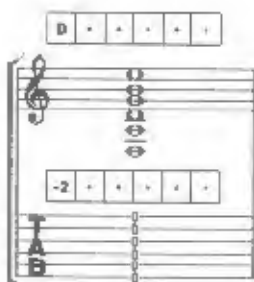
Scrape the pick down the strings – this works best on the wound strings.

**Repeated Chords**

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, n/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '=' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming

The following chord naming convention has been used:



Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

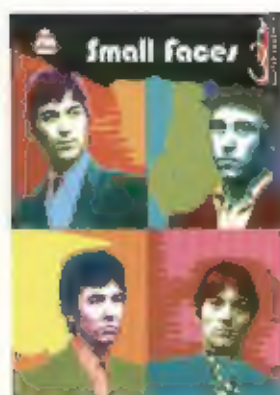
Where it was not possible to transcribe a passage, the symbol ~ appears.

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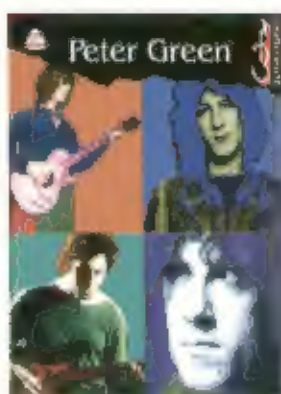
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